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VASES IN HARD PORCELAIN  
Executed by Régnier and Pragonard

## FINE AND APPLIED ART AT ST. LOUIS EXPOSITION

A circular issued by Halsey C. Ives, director of the department of art of the Louisiana Purchase Exposition, indicates that the display at St. Louis next year is to be one of extraordinary importance. The galleries, now nearly completed—numbering one hundred and thirty-four, with skylight illumination, beside numerous side galleries and pavilions for sculpture—will give a wall space nearly equal to that of the Chicago World's Fair, the Paris Exposition of 1900, and the Pan-American Exposition combined. Applications have already been received for more than all of this great space, so that a careful selection will be enforced.

In each of the large cities an advisory committee has been formed to act as a local jury of selection. The principal galleries will be devoted to American art, and in this term it is intended to include not only the fine arts strictly so called, but applied art as well; that is, productions in which artistic design and skill are the first consideration, whether painting, sculpture, carvings, or moldings in wood, metal, or other material, textiles, needlework, and so forth. The scheme will be recognized as of great importance, and is capable of being carried out so as to present a most instructive view of the actual artistic progress of the country.

Under the direction of Mr. Ives, chief of the department of art, and Charles M. Kurtz, assistant chief, plans in detail have just been completed for the various exhibit sections in fine arts and applied arts. Circulars giving full information have been sent to prospective

exhibitors in all the groups of the art department, and the members of the Advisory Committees, East and West, composed of professional artists, are announced. While the management of the art department—Messrs. Ives and Kurtz having been in charge of the fine

arts section at Chicago in 1893—is entirely competent and conservative, it also shows the most catholic and progressive spirit, in accord with artistic opinion in many quarters, by including in the scope of the art section the field of applied art.

Generous space is provided for the exhibition of the products of the artist, artisan, and the *travailleur isolé* in such branches of art as metal work, glass, earthenware, leather, wood, and textiles. The official circulars, however, very properly make it clear that quality, not quantity, is to be the keynote of the art section, so it may be assumed that any form of “commercialism” in the applied arts will be rigorously excluded. The general classification of the department of art is as follows:

The Department of Art of the Louisiana Purchase Exposition will be open to such works of American



VASE IN HARD PORCELAIN  
Made in 1813

(United States) and foreign artists, whether previously exhibited or not, as may be classed under the head of art, in accordance with the following general classification: Paintings, cartoons, drawings, architecture, sculpture, decoration, and original objects of art workmanship.

Group 9, Paintings and Drawings. Class 27—Paintings on canvas, wood, metal, enamel, porcelain, faience, and on various preparations; by all direct methods in oil, wax, tempera, and other media; mural

paintings, fresco-painting on walls. Class 28—Drawings and cartoons in water-color, pastel, chalk, charcoal, pencil, and other media, on any material. Pyrographic designs, and likewise miniatures on ivory.

Group 10, Engravings and Lithographs. Class 29—Etchings and engravings in one or more colors. Auto-lithographs with pencil, crayon, or brush.

Group 11, Sculpture. Class 30—Sculpture and bas-reliefs of figures and groups in marble, bronze, or other metal, terra-cotta, plaster, wood, ivory, or other material. Class 31—Models in plaster and terra-cotta. Class 32—Models, engravings on gems, cameos, and intaglios. Class 33—Carvings in stone, wood, ivory, or other materials.

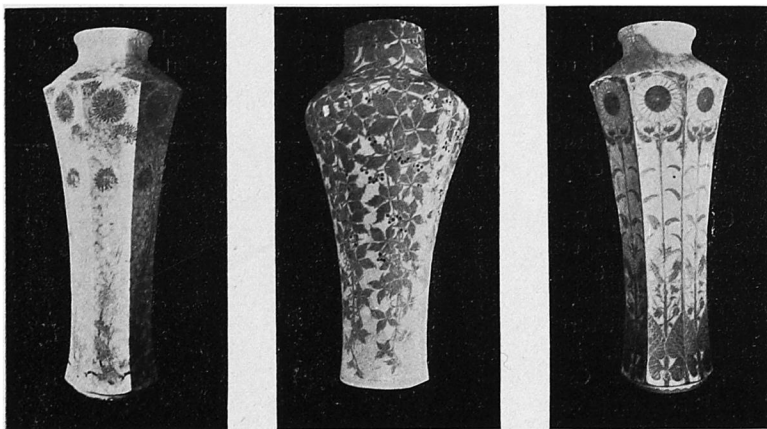
Group 12, Architecture. Class 34—Drawings, models, and photographs of completed buildings. Class 35—Designs and projects of buildings. (Designs other than of architectural or constructive engineering.) Class 36—Drawings, models, and photographs of artistic architectural details. Class 37—Mosaics, leaded and mosaic glass.

Group 13, Loan Collection. Selections of especially interesting art works of various kinds from institutions and private collections. (Representing the various classes defined in the Department of Art.)

Group 14, Original Objects of Art Workmanship. Class 38—Art work in glass (other than that which is included in Group 12, Class 37). Class 39—Art work in earthenware. (Pottery or porcelain.) Class 40—Art work in metal (other than that included in Group 11, Class 30). Class 41—Art work in leather. Class 42—Art work in



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Made in 1832



A TRIO OF SÈVRES VASES

By M. Gébleux, M. Fournier, and M. Pihan

wood (other than that included in Group 11, Classes 30 and 33). Class 43—Art work in textiles. Class 44—Artistic bookbinding. Class 45—Art work worthy of representation which is not covered by any of the preceding classes of this group or other groups of the Department of Art.

Below are some extracts from one of the art department circulars, which are of general interest: In the department of art there will be two general divisions of exhibits—contemporaneous and retrospective. Works in the contemporaneous division will be such as have been produced since 1892—the close of the period covered by the contemporaneous exhibit of the Chicago Exposition of 1893. The retrospective division will include works produced between 1803 and 1892.

In the United States section, the division devoted to especially interesting works borrowed from institutions and private owners may cover periods other than the above.

The distinction between art objects eligible for exhibition in the department of art and those which may be shown in the departments of manufactures and liberal arts lies in the fact, that in the former art must be the predominating feature, and that the object must be the original work of the artist, and not a reproduction by another hand or the result of any mechanical process.

An art-craftsman who designs and personally executes work considered by a properly constituted jury to be worthy of exhibition in the department of art may show it therein. One who designs a work to be produced by machinery may show the design in the

department of art, if it be acceptable to the jury, but not the manufactured product. A guard against the intrusion of commercialism.

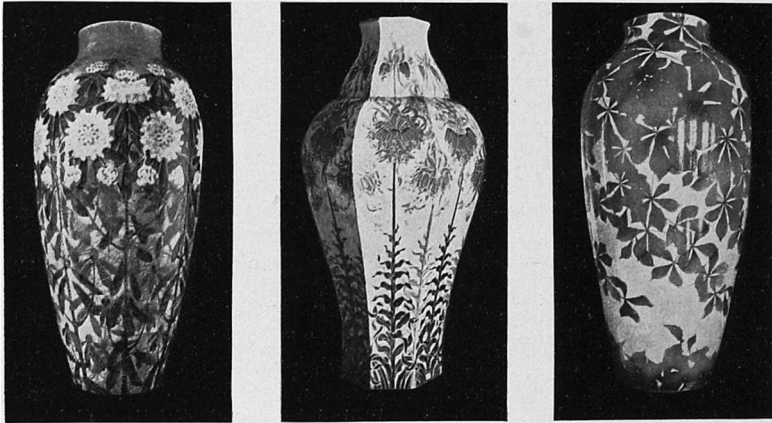
An artist-designer, in creating and completing his work, may group together details which are the production of other art workers who, in their work, have adhered strictly to the chief designer's project, and the completed whole may be submitted for exhibition as the work of the designer of the whole; at the same time the original artistic details, may be offered as exhibits, in their proper groups and classes, by the several designers thereof.

If works be accepted for exhibition from a company or firm, the designers of such works alone are eligible to receive awards therefor in the department of art, but the company or firm will receive recognition as exhibitor, in the art catalogue, and may receive, as manufacturers, an award from the department of manufactures, or other department.

Works which will not be admitted are: Copies, even though they may be reproduced in a class different from that of the original; for example, engravings obtained by industrial processes; pictures, drawings, or engravings not framed; works of sculpture in unbaked clay.

The department sections are three in number: (1) An American (United States) section; (2) a section for each foreign country which is represented by a Government commission or by a national committee; (3) a section comprising exhibits from private collections, and the works of artists of non-represented foreign countries, whose works may be admitted under the provisions of Section VIII of the rules.

Following are the advisory committees appointed to look after the



A TRIO OF SEVRES VASES  
By M. Fournier and M. Gébœux

interests of the United States section of the Department of Art, in the United States and in certain foreign countries where American (United States) artists temporarily are resident. The juries of admission will be composed of members of these committees:

Paintings. New York—Cecilia Beaux, J. Carroll Beckwith, J. G. Brown, Howard Russell Butler, William M. Chase, William A. Coffin, Frederick Dielman, R. Swain Gifford, H. Bolton Jones, John LaFarge, and Alexander T. Van Laer. Boston—Thomas Allen, Frank W. Benson, John J. Enneking, Hermann Dudley Murphy, Mrs. Sarah C. Sears, Edmund C. Tarbell, and Frederick P. Vinton. Philadelphia—Hugh H. Breckenridge, Thomas Eakins, John Lambert, E. W. Redfield, and W. Elmer Schofield. Washington—Carl Guthertz. Western (meeting at St. Louis)—Ralph Clarkson, Chicago; Frank Duveneck, Cincinnati; Percy Ives, Detroit; T. C. Steele, Indianapolis; John H. Vanderpoel, Chicago; Ellsworth Woodward, New Orleans; Edmund H. Wuerpel, St. Louis.

Paintings and Water-colors, Drawings, Pastels, etc. Paris—Henry S. Bisbing, Frederick A. Bridgman, William T. Dannat, Walter Gay, Henry S. Hubbell, J. Humphreys Johnston, Walter McEwen, Gari Melchers, Charles Sprague Pearce, Julius L. Stewart, S. Seymour Thomas, Eugene Vail, Henry Van Der Weyden, Lionel Walden, Edwin Lord Weeks, and Ogden Wood. London—Edwin A. Abbey, John McLure Hamilton, Joseph Pennell, and John S. Sargent. Munich—Carl Marr. Florence—Julius Rolshoven. Rome—Elihu Vedder.

Etchings and Engravings (other than wood engravings). Carlton T. Chapman, C. F. Mielatz, J. C. Nicoll, Alexander Schilling, and James D. Smillie.

Water-colors, Pastels, and Lithographs. New York—F. S. Church, Charles C. Curran, Francis C. Jones, Will H. Low, J. C. Nicoll, Will S. Robinson, and Henry B. Snell. Boston—E. H. Garrett, Joseph Lindon Smith, Charles H. Woodbury. Philadelphia—Colin Campbell Cooper, Charles E. Dana, and G. W. Dawson. Western (meeting at St. Louis)—H. F. Farny, Cincinnati; F. L. Stoddard, St. Louis; Blanche Ostertag, Chicago.

Miniature Paintings—William J. Baer, Lucia Fairchild Fuller, and Laura C. Hills.

Wood Engravings—George T. Andrew, Frank French, and Henry Wolf.

Drawings and Illustration—Henry S. Fleming, Charles Dana Gibson, Arthur I. Keller, Louis Loeb, and Howard Pyle.

Sculpture. New York—Daniel C. French, H. A. MacNeil, A. Phimister Proctor, Augustus Saint Gaudens, J. Q. A. Ward. Boston—Cyrus E. Dallin, Bela L. Pratt. Philadelphia—A. Stirling Calder, Charles Gaffy, Samuel Murray. Paris—George Grey Barnard, Paul Bartlett, Richard E. Brooks, Frederick W. MacMonnies. Western

—C. J. Barnhorn, Cincinnati; R. P. Bringham, St. Louis; Lorado Taft, Chicago. Rome—M. Ezekiel, Franklin Simmons, Waldo Story.

Architecture. New York—Grosvenor Atterbury, Arnold W. Brunner, Walter Cook, H. J. Hardenberg, John Galen Howard, C. Grant LaFarge, Charles F. McKim, Henry Rutgers Marshall, George B. Post. Baltimore—J. B. Noel Wyatt. Boston—Robert Day Andrews, Charles A. Coolidge, Guy Lowell, Robert Swain Peabody, H. Langford Warren, Edmund M. Wheelwright. Philadelphia—Frank Miles Day, Wilson Eyre, Edgar V. Seeler. Washington—Joseph C. Hornblower. Western—John M. Donaldson, Detroit; A. O. Elzner, Cincinnati; E. G. Garden, St. Louis; Elmer Grey, Milwaukee; A. B. Harlow, Pittsburg; M. P. McArdle, St. Louis; F. M. Mann, St. Louis; W. B. Mundie, Chicago; I. K. Pond, Chicago; Howard Vandoren Shaw, Chicago; C. F. Schfeinfurth, Cleveland.

Applied Arts. New York—William Couper, John LaFarge, Frederick S. Lamb, Louis C. Tiffany, Stanford White, Douglas Volk. Western—Charles Percy Davis, St. Louis. Philadelphia—Herbert E. Everett, Gustav Ketterer, Miss Emily Sartain. Boston—J. Templeton Coolidge, Mrs. Sarah C. Sears, C. Howard Walker.

It is probable that the juries of selection in the United States will meet during the latter part of January or the early part of February, 1904. American committees abroad will meet at a somewhat earlier date.

The Art Palace of the Louisiana Purchase Exposition, now well on the way to completion, differs in one important feature from the art buildings at Chicago and Paris, and in this respect resembles the comparatively smaller Fine Arts Building of the Pan-American Exposition at Buffalo in 1901. All the exhibits will be installed upon one floor. There will be no "galleries" and no long staircases to ascend and descend. The Art Palace is situated on a hill south of the main group of exhibit buildings, and is isolated from other exhibition structures. It consists of four pavilions, the aggregate length of the front of which is 830 feet and the depth 450 feet. The central structure is of brick and stone, and is permanent. A special pavilion, detached, is provided for sculpture. The Art Palace contains one hundred and thirty-four sky-lighted halls, a large court for sculpture, and a number of rooms with side lights, which are especially well adapted for the exhibition of works in certain groups of the classification.

For the United States section the entire available space of the central pavilion has been reserved. It remains now for the painters, sculptors, architects, and other artists of the United States to hold up the hands of the chief of the Department of Art at home and abroad by offering their best work, and by assisting him in securing



the co-operation of owners of works of art, so that our exhibition may be the most complete and brilliant possible.

That the display of fine and applied art will be a thorough success is confidently predicted. This branch of the exposition is in experienced hands. The chief director and likewise his assistant are



A STUDIO AT SEVRES  
Decorators at Work

in touch both with the artists and with the owners of art works, and they will be indefatigable in their efforts in behalf of the enterprise. Then, too, the various committees are composed of people competent in every way for the duties for which they were chosen. No step has been taken, no appointment made, in a haphazard way, which augurs well for the final result.

WILLIAM D. GATES.